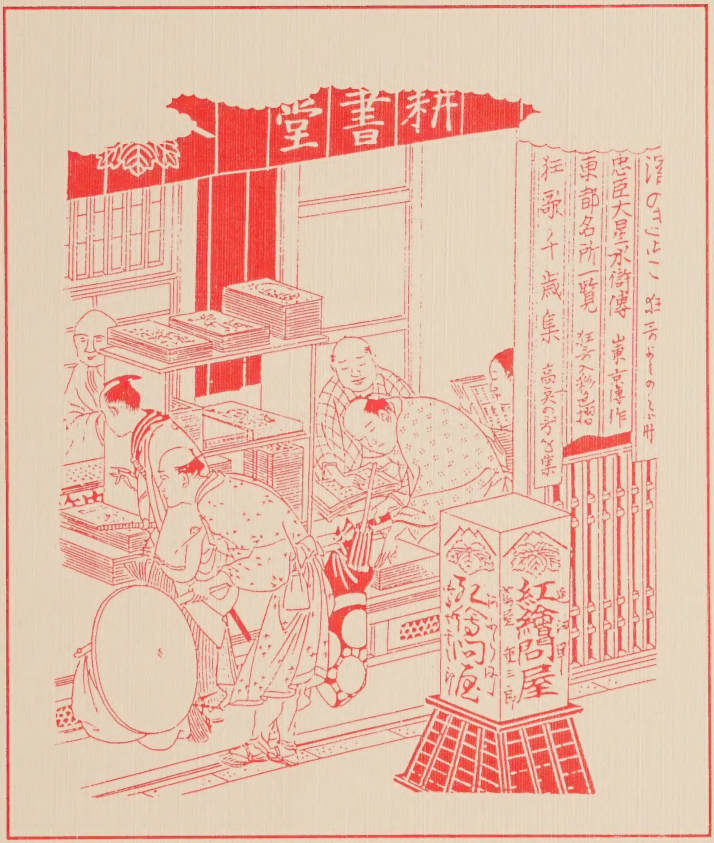

Asia in Books

Books in Asia

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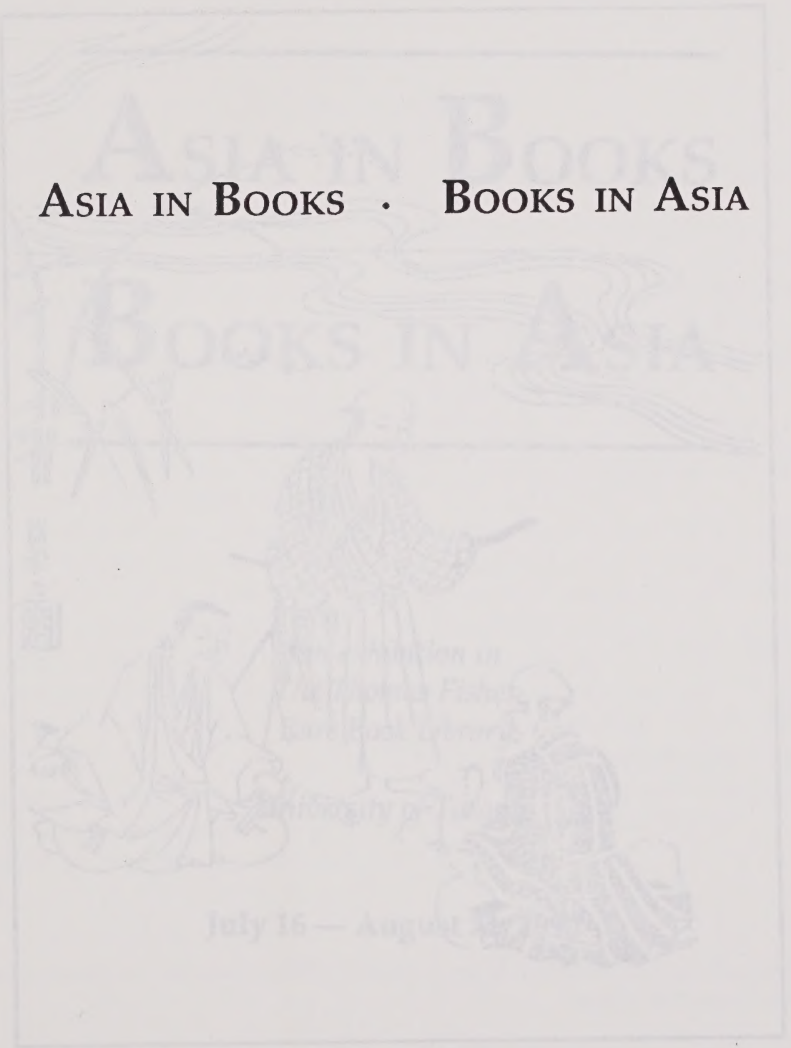

Asia in Books

Books in Asia

An exhibition in
The Thomas Fisher
Rare Book Library

University of Toronto

July 16 — August 31, 1990

University of Toronto Library 1990

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Cover illustration: A Japanese book and print shop. From a woodblock print by the ukiyo-e artist, Andō Hiroshige (1797-1858).

Frontispiece: "Country philosopher". Illustration from *Inaka Sōji.*

Introduction

A grammarian might say that Asia is the *object* of Part 1 of this exhibition, but the s*ubject* of Part 2. In Part 1, Europeans two and three centuries ago describe that vast continent. In Part 2, Asians themselves are shown actively producing books.

The occasion for bringing these two parts together is the 33rd meeting of the International Congress of Asian and North African Studies, hosted by the University of Toronto, during the third week of August. The principal international forum for Asia scholars, it is taking place for the first time in Canada since its foundation 117 years ago as the International Congress of Orientalists. The International Association of Orientalist Librarians is convening concurrently with the Congress.

We are pleased to present these materials, drawn largely from collections on campus. From the holdings of the Fisher Rare Book Library we have selected European printed books of the late sixteenth through the early nineteenth centuries. *The Alcoran of Mahomet,* Thomas Harmer's *Observations,* and the map, *Palestinae,* have been lent by W.G. Oxtoby. From the East Asian Library of the University of Toronto and the Far Eastern Library of the Royal Ontario Museum come the Chinese, Japanese and Korean materials, some as old as the twelfth century.

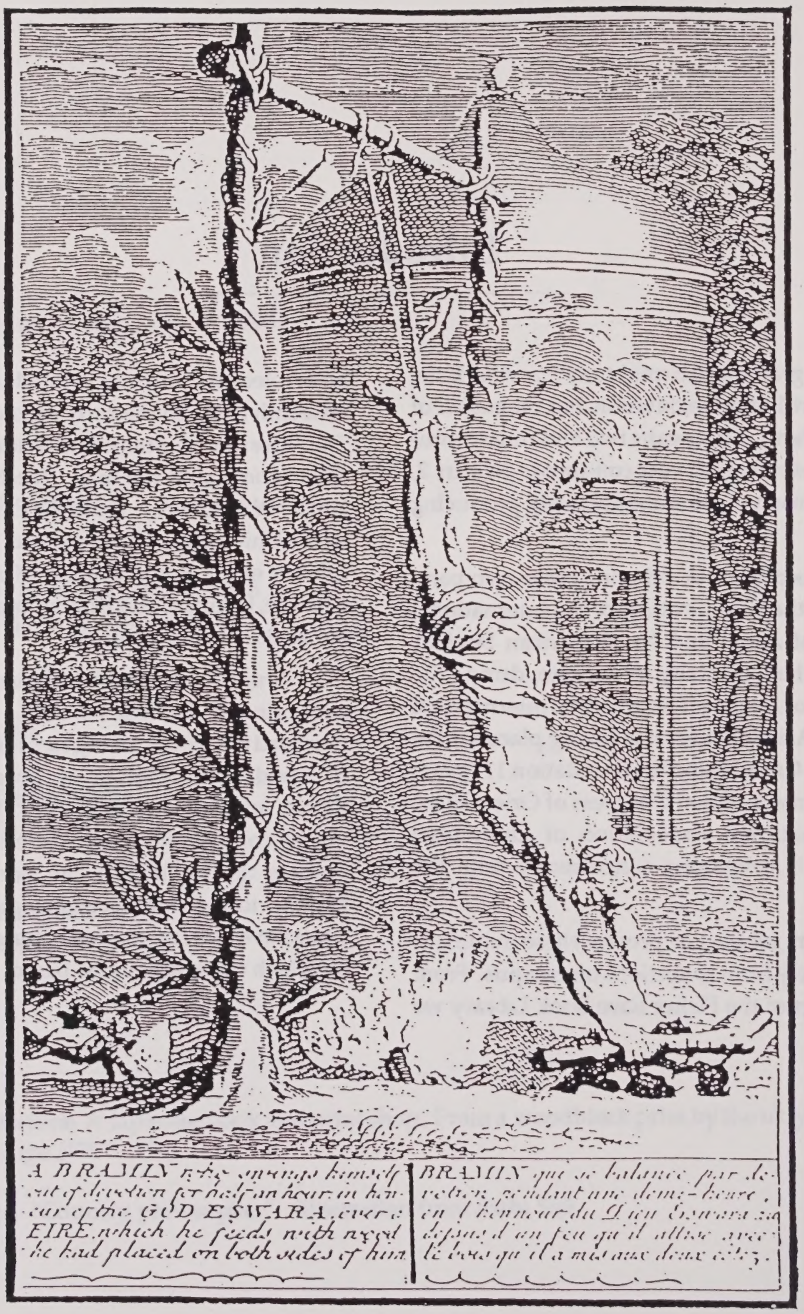
Stuart Jackson lent the Japanese woodblock and print of *Sekidera Komachi.* David Pepper provided the woodcarving tools and the examples of woodblock printing in progress. Sincere thanks are also due to many other individuals whose collaboration has made it a pleasure to prepare this exhibition. In particular, we are grateful to the donors whose gifts through the years have built up the collections of our libraries on which the exhibition is based.

J.H.

W.G.O.

A. U

July 1990


A BRAMIN swings himself out of devotion for half an hour in honour of the GOD ESWARA, over a FIRE which he feeds with wood he had placed on both sides of him
BRAMIN qui se balance par devotion pendant une demi-heure en l'honneur du Dieu Eswara au dessus d'un feu qu'il attise avec le bois qu'il a mis aux deux côtez.

Bernard Picart's portrayal of a Brahmin ascetic in The Ceremonies and Religious Customs of the Various Nations of the Known World.

Part 1
Early Modern European Perceptions of Asia

In the eight cases on the second floor the "world" of the Orient is presented as it appeared in European printed books roughly three centuries ago. As a concept, "world" is a coin with two sides: it connotes both what is "out there", and also what we construct in our own minds. It is, one might say, both an objective "fact" and a subjective interpretation.

With the passage of time, the assumptions underlying Western interpretations of Asia have undergone change. We are now far enough removed in time to find many of the seventeenth- and eighteenth-century European judgments of Asia naïve or offensive. By the same token, *we* may not have the last word either; future centuries looking back on our day may see us as opinionated.

Europe, three hundred years ago, was confident in its own successes and advances, but its cultural prejudices show some variety. Some Europeans were profoundly convinced of the superiority of their own civilization as compared with that of the rest of the world. Other Europeans would use the accomplishments or insights of Asian civilization or of primitive peoples as warrants for campaigns in Europe that remained unfinished business. Descriptions of the East, therefore, were often more than speculative curiosity; they were practical mirrors for self-justification or self-criticism.

Most of the books exhibited were published in England. Their selection has been shaped in part by the resources of the Fisher Rare Book Library, and in part by a sense that English will be the language most intelligible to most visitors. We remind the reader that many of the descriptions of Asia came initially from Portuguese and French explorers, that the Dutch were pioneers in cartography in the sixteenth century, and that a fair amount of learning was written in Latin. But much of what was printed in England, we suggest, was representative of the literature of the time throughout Europe.

Two Converging Technologies

What we see in this exhibition could not have been produced much earlier than the time from which it came. That is because of the convergence of two technologies in particular.

We depend, in the first instance, on the technology of printing. Introduced into Europe in the middle of the fifteenth century, printing radically changed people's access to information. Multiple copies of documents were suddenly available publicly and at relatively low cost, compared to the manuscript age. What printing made possible in Europe in the sixteenth century, such as the democratization of ideas in the Protestant Reformation, could scarcely have been accomplished on a comparable scale in an earlier era.

We depend, equally importantly, on the technology of navigation. First-hand contact with other cultures by Europeans was opened up by the twin discoveries, within five years of each other, of a route across the Atlantic by sailors in the employ of the Spanish, and a route around Africa by the Portuguese. Suddenly, Europeans did not need to go overland to reach Asia. Within the very lifetime of persons who had seen the final fall of Constantinople to the Turks in 1453, Europeans outflanked the Ottoman Empire by sailing directly into the Indian Ocean.

These journeys were not for everybody. Today we may not realize how many months a voyage could take. We can forget that very few Europeans actually went to Asia, and that because of illness and other perils even fewer returned. Most Europeans stayed at home; but the published reports of travellers engaged the attention and excited the imagination of a wide public. Translated from Dutch, French or Portuguese, the reports were printed and reprinted, collected and anthologized in places like England. The collections of voyages and travels appealed to the curiosity of an eighteenth-century stay-at-home audience in much the same way as the *National Geographic* has done in the twentieth century. The "world" has always been a fascinating place.

Case 1
The Ancient Near East

Europeans have long been aware of the remains of previous cultures. Even in antiquity, people lived amid the masonry of a previous antiquity. It is no surprise, therefore, that Europeans travelling to the lands of the eastern Mediterranean would sketch in words and pictures the architectural and archaeological remains that they saw.

Archaeology, as we now know it, is less than two centuries old. Since the beginning of the nineteenth century, Europeans have pioneered the excavation of inhabited sites in the eastern Mediterranean and the systematic recording of pottery fragments and other remains found in various strata in the ground, where a later civilization's debris piled up on top of an earlier's. But what was known before 1800 was what appeared on the surface.

This meant, of course, that it was principally public monumental structures that were noticed. Today our sample of ancient life may well include the floor plans and the garbage heaps of quite ordinary citizens; but in early modern Europe, what people noticed was the ambitious architecture of civic and royal buildings. Made of larger masses of stone or brick than the average dwelling, such structures were more likely to survive the ravages of time.

The elaborate tombs of the wealthy have survived better than the humble burials of the masses. And tomb contents have attracted modern attention out of proportion to their role in the daily life of the time, because objects buried in tombs were taken out of circulation before they broke. Consequently, collections that prize intact examples of statuary and pottery have had a tendency to portray the ancients as obsessively concerned with death.

Just as the monumental palaces and tombs caught the eye of past travellers, they have continued to provide to a lay public much of the "romance" of archaeology, as contrasted with the more mundane finds of scientific excavation.

John Chardin. ***The Travels of Sir John Chardin into Persia and the East-Indies.*** **London: M. Pitt, 1686.**

Chardin made his way from Europe to India by way of Russia and Safavid Iran. In the opening of his account he indicates the purposes and the background for his journey.

Jean de Thévenot. ***The Travels of Monsieur de Thévenot into the Levant.*** **London: Printed by H. Clark, for H. Faithorne, J. Adamson, C. Skegnes, and T. Newborough, 1687.**

The volume is opened to a description of the Egyptian port of Alexandria. Located at the western edge of the Nile delta, the city was the first of several to be founded by Alexander the Great in the fourth century B.C. and named after him.

Cornelis De Bruyn. ***Travels into Muscovy, Persia and Part of the East Indies.*** **London: A. Bettesworth and C. Hitch, 1737. Vol. 2.**

De Bruyn's plates include views of Persepolis, the ceremonial capital of the ancient Persians from the sixth to the fourth centuries B.C. The ruins are a candidate today for any "short list" of spectacular Middle Eastern archaeological sites. The ground plan is now fully visible, as Persepolis has been almost totally excavated within the past hundred years; but this volume shows how Persepolis appeared to Europeans three centuries ago.

A New Collection of Voyages, Discoveries and Travels. **London: John Knox, 1767. Vol. 6.**

Palmyra, to a view of which the volume is open, was an oasis at the edge of the Syrian desert northeast of Damascus. It flourished as an independent kingdom on the border of the Roman empire in the third century A.D. Some of its prosperity came from trade with the Arabian peninsula to the south and Persia to the east, and its population and language reflected diverse influences. But in its architecture the patterns of the Greco-Roman world were dominant.

James Bruce. ***Travels to Discover the Source of the Nile.*** **Edinburgh: Printed by J. Ruthven, for G.G.J. and J. Robinson, 1790. Vol. 3.**

Ethiopia had ancient links both with the Yemen (across the Red Sea) and with Egypt (down the Nile). In Bruce's illustration of the stele or obelisk of Axum, in northern Ethiopia, the shape and scale suggest Egyptian influence, although in its decoration the column is distinctive.

Case 2
The Islamic Middle East

In the thinking of medieval and early modern Europe, there were four religions; the lists of them show a remarkable consistency as to their identity, however much the sequence may differ. They were: Christianity, Judaism, Islam, and paganism. To Christian Europe, the Jews constituted an alien community within, the Muslims an alien community outside of Europe, and the pagans an alien community from the pre-Christian past. Explorers' accounts added new overseas entries to the list of "pagans" alongside the peoples of antiquity; only in the mid-nineteenth century did a reorganization of this category into "great," "living," or "world" religions take place.

For the early modern European, the existence of Islam was no novelty. Known for a thousand years, its successes in the eastern and southern Mediterranean had been at Christendom's expense; and, since it followed Christianity chronologically, it tended to be regarded as heresy (a rejection of revealed "truth") rather than paganism (an ignorance of it).

It is probably safe to say that Europeans feared Islam as long as it made political and military gains at their expense, that is, until the eighteenth century; that they romanticized Islam when Europe was dominant in the nineteenth and the first half of the twentieth centuries; and that Westerners are once again anxious in the current era of Islamic religious revival and socio-economic reassertion. In the materials in this case we see seventeenth- and eighteenth-century Europe moving from fear to fascination.

Nathanael Carpenter. *Geography Delineated Forth in Two Bookes.* Oxford: Printed by I. Lichfield and W. Turner, for H. Cripps, 1625.

Open at a passage claiming that national temperament is influenced by climate. Among the windy regions that are supposed to make people's temperament more warlike, the author lists Libya and Persia.

Paul Rycaut. *The Present State of the Ottoman Empire.* 3rd ed. London: J. Starkey and H. Brome, 1670.

At the eastern end of the Mediterranean, the Ottoman Turkish empire loomed as Europe's principal political rival from the fifteenth through to the beginning of the twentieth century. It is hardly surprising, therefore, that Europeans should be fascinated by Ottoman statecraft.

"The Travels of the Jesuits in Ethiopia." In: John Stevens. *A View of the Universe, or, A New Collection of Voyages and Travels into All Parts of the World.* London: J. Knapton ..., 1710.

Collected travel accounts were reissued as series and sets in the eighteenth century for the curiosity of a stay-at-home European reading public. Among the items in this particular collection, the description of Ethiopia by the Jesuits indicates the important role of Christian missionary activity (notably Roman Catholic in the seventeenth century, and Protestant in the nineteenth) in Europe's discovery of other regions.

Richard Pococke. *A Description of the East.* London: The Author, 1743-1745. Vol. 1.

Pococke's illustrations of furnishings and household utensils found in Egypt and the Levant are of interest in part because they document the pluralistic nature of eastern Mediterranean civilization; observe, for instance, the crosses worn by Christians, a minority in the region.

Carsten Niebuhr. *Description de l'Arabie.* Nouvelle édition. Paris: Brunet, 1779.

Arabia, particularly the holy cities of Mecca and Medina, remained one of the more inaccessible regions for European travellers long after commerce was established with such lands as India. Europeans did, however, call at the ports of the Yemen and Oman, as an illustration showing Yemeni dress indicates.

James Bruce. *Travels to Discover the Source of the Nile.* Edinburgh: Printed by J. Ruthven, for G.G.J. and J. Robinson, 1790. Vol. 1.

Open at an illustration of an Arab woman and a discussion in the text concerning ideas of beauty in traditional Arab society.

Case 3
South Asia

The names for both India and Hinduism were given by outsiders from the west.

"India" is derived from the name of the northwestern region of the subcontinent, which is the part that first the ancient Greeks, and subsequently the Muslims, encountered. The names of Sind (the region) and Indus (its principal river) are linguistically cognate to Hind (the Arabic and Persian designation of the region). And "Hindu," the Perso-Arabic designation of the people as inhabitants of a region, was applied by the British, after their arrival on the subcontinent, as a designation for their religion.

Today many Westerners associate India with various worldviews and philosophical systems, and with an exotic and sophisticated cultural aesthetic. The intricacies of Indian thought, of course, were not what first struck the eye of a European observer. Rather, it was the outward behaviour of communities and social groups: their rituals, their distinctive dress and customs.

European descriptions ranged from fascination to condemnation. On the one hand, the self-mortifying customs of Indian ascetics seem largely to have elicited fascination, possibly since the activities of the ascetics were presumed to be voluntary. On the other hand, *sati* (suttee), the practice in which a widow throws herself onto her husband's funeral pyre, evoked condemnation, presumably because European observers saw this action not as voluntary but as the result of social pressure.

Europeans early perceived the cultural influence of the Indian subcontinent in Southeast Asia, referring to that region as "the

Indies." The three major religious traditions of Southeast Asia—Hinduism, Buddhism and Islam—all had their origin in India and contributed both social custom and architectural idiom to what Europeans encountered in places like Burma and Indonesia.

Pietro della Valle. ***The Travels of Sig. Pietro della Valle, a Noble Roman, into East-India and Arabia Deserta.*** **London: Printed by J. Macock for H. Herringman, 1665.**

The diversity of population groups in the ports and coastal regions of India was noticed already by the first Europeans to arrive on the shores of the subcontinent. The passage to which the volume is opened mentions several such groups.

Navigantium atque Itinerarium Bibliotheca, or, A Compleat Collection of Voyages and Travels. **London: T. Bennet, J. Nicholson, and D. Midwinter, 1705. Vol. 2.**

Opened to an illustration accompanying Knox and Ribeiro's description of Ceylon, in which some gruesome illustrations of corporal punishment are portrayed.

The Ceremonies and Religious Customs of the Various Nations of the Known World **... Written originally in French, and illustrated with a large number of folio copper plates, designed by Mr. Bernard Picart. London: Printed by W. Jackson, for Claude Du Bosc, 1733-1739. Vol. 3.**

Picart's illustrations had been published a decade earlier with a French text, but their popularity led to their reproduction in London with an English text. The volume is opened to a plate displaying ascetic practices of Indian religious devotees, a matter of fascination to Europeans. The *idea* of religious asceticism was not strange to Europe; it was the particular practices that appeared novel.

William Hodges. ***Travels in India.*** **London: The Author, 1793.**

Opened to a passage illustrating the practice of *sati* (suttee), with an accompanying text that judges the practice to be distasteful.

Michael Symes. ***An Account of an Embassy to the Kingdom of Ava, in the Year 1795.*** **Edinburgh: Constable, 1827. Vol. 2.**

Subsequently known as Burma, and now Myanmar, the territory of this kingdom was of interest for its substantial elephant population at the time of early European contact; hence the appropriateness of the elephants illustrated on the title page.

Case 4
East Asia

Europe's fascination with China goes back two thousand years, to ancient Roman times, when silk had already established itself as China's principal export commodity. Much trade between China and the Mediterranean was overland, though there was also commerce by sea.

At the dawn of the modern era, Europeans relied for their knowledge of East Asia on the accounts of medieval travellers such as Marco Polo. But the sixteenth-century arrival of European ships in Chinese ports intensified the contact.

Most salient to Europeans were the costumes, rituals and institutions of the Chinese and Japanese. Some marked universal human stages of life, such as weddings and funerals. Others, political in character, reinforced the hierarchy of governmental institutions; they were readily comprehensible to Europeans, who had their own hierarchical structures.

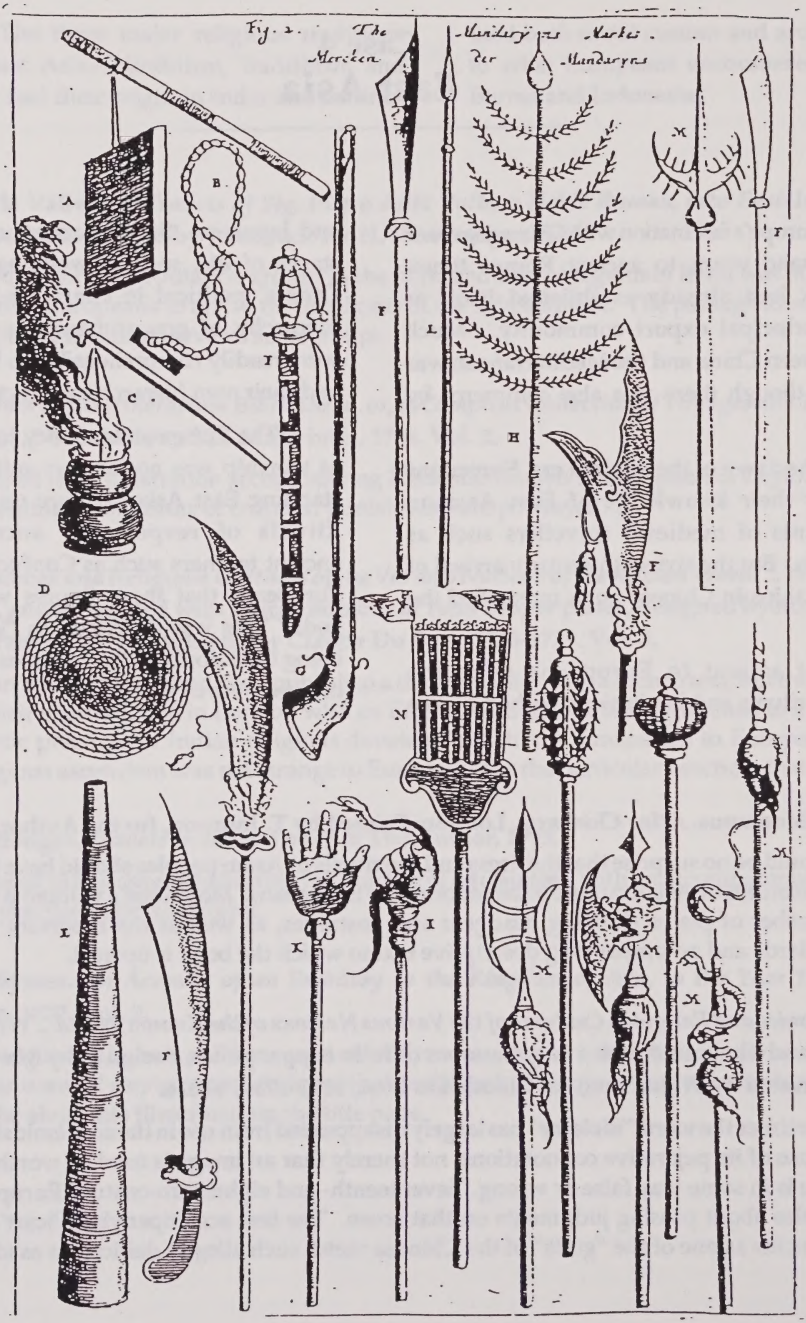
The European tendency to interpret ritual as worship was not always suitable for understanding East Asian culture on its own terms. Rituals of respect for ancestors, or for ancient teachers such as Confucius, signified to Europeans that these figures were revered as gods. This was described as "idolatry"—there being little doubt in the European mind that the images were of *false* gods.

Arnoldus Montanus. *Atlas Chinensis.* London: Printed by T. Johnson, for the Author, 1671.

It should be no surprise that the dress and the rituals of Asian peoples should have been among the first features of Asian culture to be reported by Europeans. Montanus's volume is illustrated with a number of plates showing headgear and costumes, as well as the repertory of processional standards and accompanying descriptive text to which the book is opened.

***The Ceremonies and Religious Customs of the Various Nations of the Known World*... Written originally in French, and illustrated with a large number of folio copper plates, designed by Mr. Bernard Picart. London: Printed by W. Jackson, for Claude Du Bosc, 1733-1739. Vol. 4.**

In our times the word "idolatry" has largely disappeared from use in the academic study of religion, because of its pejorative connotations: not merely that an image is used in worship, but that the usage is in some way false or wrong. Seventeenth- and eighteenth-century Europeans had fewer scruples about passing judgments on that score. The text accompanying Picart's illustration of Confucius as one of the "gods" of the Chinese views such alleged deification as idolatry.



Chinese weapons and standards from Arnoldus Montanus, Atlas Chinensis.

Silk manufactured in China. Reproduced from: Jean-Baptiste du Halde. *A Description of the Empire of China and Chinese-Tartary.* London: Printed by T. Gardner, for E. Cave, 1738-1741. Vol. 1.

Silk was the first trade commodity to draw the attention of the Mediterranean world to China, as early as Roman times. For a long time, the Chinese held a monopoly on silkworm cultivation. Even today, small-scale silk cultivators follow much the same processes as illustrated in this plate, reproduced from a volume in Case 7.

Abbé Grosier. *A General Description of China.* London: Printed for G.G.J. and J. Robinson, 1788. Vol. 2.

Like those of the seventeenth century, eighteenth-century volumes describing China were frequently illustrated with plates showing Chinese dress and ritual. The volume is opened to an illustration of the costumes of the Emperor and his entourage.

***A New General Collection of Voyages and Travels.* London: T. Astley, 1745-1747. Vols. 3 and 4.**

A common feature of illustrations of East Asia was panoramic views of the cities; the harbour of Canton is shown, in volume 3. Volume 4 is opened to the depiction of a Chinese wedding procession.

Case 5
The Greek and Latin Classics as an Explanatory Framework

The Renaissance (which began around 1350) effectively marked the end of a millennium. The previous thousand years had seen Christian intellectual domination of Europe and the denigration of ancient Greece and Rome as pagan. But during the next two centuries, leading to the time of the European voyages of discovery, the Greek and Latin heritage would come to stand alongside the Christian tradition as a source of historical information and of artistic standards.

It was a time when the literature of classical antiquity was rediscovered, and disseminated through the new technology of printing. The style and taste of the ancients also became reflected in Italian architecture and painting.

Interpreters of reports of travellers to Asia now had a literary framework that provided information about, or parallels to, current discoveries. Western Asia, from the Middle East to India, was an area known to the Greeks and Romans. It was, therefore, an area whose mysteries might be unlocked by a reading of ancient records. The outlines of Persian history, fragmentary at best, were derived from the classical historians. The peoples of India, too, were mentioned in the writings of classical antiquity. And with the ancients as the model, it could be presumed that a resemblance between something now found in India and something once documented in Greece implied the influence of the Greeks on India and not the reverse.

Peter Heylyn. ***Cosmographie,*** **in 4 books. London: H. Seile, 1657.**

Heylyn's work includes chronological tables for the dynastic histories of various regions of the world. Much of the chronology of the empires of the ancient eastern Mediterranean, such as the lists of pre-Islamic Parthian and Sasanian rulers of Iran to which the volume is opened, is derived from references in the literature of historians in the Greco-Roman world. To a very considerable extent, our modern reconstructions of Iranian history still must rely on those sources, as other records are scanty.

Alexander Ross. Πανσεβεια, ***or, a View of All Religions in the World.*** **3rd ed. London: J. Saywell, 1658.**

In the passage to which the volume is opened, Ross hints at an interpretation that ancient Greek writers on the eastern Mediterranean made: a functional equation of the Greek gods with oriental deities whose roles were perceived as similar. But he then moves to a view that Greek religion tended to displace Indian religion following the arrival of the Greeks in India.

Mr. Greaves. "Of the Pyramids of Ægypt." In: ***A Collection of Curious Travels and Voyages.*** **2nd ed., published by Mr. John Ray. London: S. Smith and B. Walford, 1705.**

Description of the physical aspect of the pyramids is supplemented with historical and anecdotal information on them drawn from historians and geographers of Greek and Roman antiquity.

Benoît de Maillet. ***Description de l'Égypte.*** **Paris: L. Genneau, et J. Rollin, fils, 1735.**

Opened to an illustration of Cleopatra's Needle (obelisk) and Pompey's Column, and a text giving information on them from ancient sources. Observe that the hieroglyphics on the obelisk have been copied rather crudely and impressionistically; the drawing was made before Europeans had deciphered them.

Jacob Bryant. ***A New System, or an Analysis of Ancient Mythology.*** **London: Printed for T. Payne ..., 1774. Vols. 1 and 2.**

The tombs of the Achaemenid Persian kings near Persepolis, now known to date from the sixth and fifth centuries B.C., are erroneously explained in Volume 1 as Mithraic monuments on the plate exhibited. Presumably this was because the figure of Mithras became the best-known Iranian figure in the Roman Empire some centuries later.

Although today we would be more persuaded by an attempt to give an *Iranian* etymology for the name of the prophet Zarathushtra, there was little in earlier centuries to deter Europeans from trying to explain Zoroaster (the form of the name as the Greeks rendered it) as a combination of *Greek* elements. Bryant discusses such efforts in the text of Volume 2, facing an illustration of the traditional portrayal of Zoroaster.

Case 6
The Bible as an Explanatory Framework

Formerly, the Bible was viewed as a book unlike any other, whose central ideas were delivered whole to humankind by God at a moment of revelation. Since the mid-nineteenth century, the Bible has come increasingly to be regarded as a piece of ancient literature, part of a continuous stream of cultural development, in a way intellectually similar to the association of human biology with the evolution of other species.

But when the Bible was still unchallenged as the source of revelation, Europeans looked to it for information and criteria by which to interpret what they found in the East. It was from scripture, for instance, that Dutch cartographers in the sixteenth century could project a path of forty years' migration in the Sinai desert on a map of the Holy Land. The scriptural descriptions of neighbours' heresies provided a precedent by which one could counter criticisms of the publication of the first English translation of the Qur'an. And it was the morality of the New Testament that served as a standard to gauge Confucius's achievement.

Thinking people had long found some aspects of scripture puzzling. At the beginning of the eighteenth century, efforts were made to explain the Bible by reference to new discoveries in Asia. Within a hundred years, an accumulated compendium of parallels of this type would fill four volumes. Such comparative undertakings, when linked in the nineteenth century to the decipherment of ancient texts and the assumptions of cultural evolution, would revolutionize people's views as to what kind of book the Bible was.

"Palestinae sive totius terrae promissionis nova descriptio." From: Abraham Ortelius. *Theatrum Orbis Terrarum.* [Antverpiae, 157-?]

This view of the Holy Land from the south appeared in editions of Ortelius's atlas prior to about 1590, when it was replaced by a plate showing the Holy Land as seen from the west, not including the Sinai peninsula but with more detail on Palestine. Observe the itinerary of the Israelites' forty-year journey in the Sinai wilderness, based of course on tradition in the scriptural text rather than on explorers' reports.

***The Alcoran of Mahomet.* Translated out of Arabique into French, by the Sieur du Ryer ... and newly Englished, for the satisfaction of all that desire to look into the Turkish vanities. London: 1649.**

One's shock at the blatancy of the anti-Muslim prejudices in this volume serves as reassurance that the West has come a long way toward a more sympathetic understanding of Islam, even if a residue of hostility may unfortunately remain.

The volume is opened to Alexander Ross's accompanying essay, "A Needfull Caveat or Admonition, for them who desire to know what use may be made of, or if there be danger in reading the *Alcoran*". One of Ross's arguments justifying this first publication of the Qur'an in English is that the Bible recounts "errors" too—those of the Hebrews' ancient neighbours.

A needfull Caveat or Admonition, for them who desire to know what use may be made of, or if there be danger in reading the *Alcoran*.

By *Alexander Ross*.

GOod Reader, the great *Arabian* Impostor now at last after a thousand years, is by the way of *France* arrived in *England*, and his *Alcoran*, or *Gallimaufry* of Errors (a brat as deformed as the Parent, and as full of heresies as his scald-head was of scurffe) hath learned to speak *English*. I suppose this piece is exposed by the Translators to the publike view; no otherwise then some Monster brought out of *Africk*, for people to gaze, not to looke upon; and as the sight of a Monster, or misshapen creature should induce the beholder to praise God, who hath not made him such; so should the reading of this *Alcoran* excite us both to bless Gods goodnesse towards us in this land, who injoy the glorious light of the Gospell, and behold the truth in the beauty of holinesse; as also to admire Gods judgements, who suffers so many Countreyes to be blinded and insnared with this misshapen issue of *Mahomets* braine, being brought forth by the help of no other midwifry, then of a *Jew* and a *Nestorian*, making use of a tame Pigeon (which he had taught to pick corn out of his ears, instead of the Holy Ghost, and cousning silly people to believe that in his falling sicknesse (to which he was much subject) he had conference with the Angell *Gabriel*.'

I know the publishing of the *Alcoran* may be to some dangerous and scandalous, dangerous to the reader, scandalous to the higher powers, who notwithstanding have cleared themselves by resisting the publishing, and questioning the publishers thereof; but for the danger, I will deliver in these ensuing propositions my opinion, yet with submission to wiser judgements.

1. Though it may be dangerous to such as like reeds are shaken, and like empty clouds carried about with every wind of doctrin, yet to staid & solid Christians, the reading of *Mahomets* Heresies will be no more dangerous, then the reading of those errors which are recorded in Scripture, for in them are mentioned many damnable errors and abominations of the *Egyptians*, *Canaanites*, *Hittites*, *Sidonians*, and other *Gentiles*, and of the *Hebrews* themselves, of the *Sadduces* who denied Spirits, Angells, and the Resurrection.

2. Is there more in reading the *Alcoran*, then in reading the Errors of ancient and modern Heretikes? surely *Tertullian*, *Irenæus*, *Epiphanius*, *Austin*, and other Fathers were not of this opinion, who have left upon record to posterity, the damnable heresies of *Arians*, *Eutychians*, *Nestorians*, *Macedonians*, and others: and in the *Alcoran* there are not such dangerous errors as among the *Tetrathelites*, *Angelites*, and *Theodosians*, who held there were four Gods, as the *Tritheites*, who affirmed there were three, or the *Gnosticks*, *Manichæans*, *Cerdonians*, *Marcionites*, who maintained there were two contrary Gods, the one good, the other bad, whereas the *Alcoran* sets down there is but one true God; and although it denieth with *Arius*, the Divinity of Christ, yet it holds him a great Prophet; nor doth it speak so blasphemously of Christ as the *Simonians*, who held *Simon Magus*, or the *Ophites*, and *Manichæans*, who said, the Serpent was Christ, or *Menander*, who affirmed himself to be Christ, and the Saviour of the world. Besides; are not the damnable Heresies of the modern *Familists*, who deny Christs Divinity,

Alexander Ross's arguments justifying publication of The Alcoran of Mahomet.

***The Morals of Confucius.* London: R. Taylor, 1691.**

For the author of this treatment of Confucius, the yardstick of morality is provided by Jesus Christ. Confucius appears to pass the test—no small accomplishment in seventeenth-century Europe, when we observe the scorn heaped on Muhammad by Alexander Ross in the *Alcoran*.

de la Créquinière. *The Agreement of the Customs of the East-Indians with Those of the Jews and Other Ancient People.* London: W. Davis, 1705.

This work is presented, on its title page, as the first attempt to explain puzzling passages in the Bible by reference to customs observed in the East. It assumes an anthropological continuity between the ancient and the contemporary Orient. Opened to text and a facing illustration describing "enchanters" and "diviners" and linking their practices with those of the Hebrews' ancient neighbours.

Thomas Harmer. *Observations on Various Passages of Scripture, Placing Them in a New Light ... From Relations Incidentally Mentioned in Books of Voyages and Travels into the East.* 5th ed., by Adam Clarke. London: Lackington, and J. Payne, 1816. Vol. 3.

A century after the publication of de la Créquinière's work, his line of inquiry had resulted in a collection filling four volumes. As the nineteenth century continued, such culture-context explanations would gain intellectual momentum but the enterprise would increasingly be felt by many conservative Christians as a threat to faith in the uniqueness of the Bible.

Léon de Laborde. *Journey through Arabia Petraea to Mount Sinai.* London: J. Murray, 1836.

In the double-column passage to which the volume is opened, events in the history of the northwestern Arabian peoples are evaluated as fulfilments of biblical prophecy. The northwestern margin of Arabia, including territory in Jordan today, was known by classical writers as Arabia Petraea. (By contrast, Arabia Felix, "happy Arabia", was the southwestern corner of the peninsula, now in Yemen).

Case 7
Languages and Scripts

Only with the development of writing, just over five thousand years ago, can one speak of the beginning of history. Various peoples had oral traditions and legends, but the introduction of writing gave culture a more specific record of names and activities than oral transmission could preserve.

The earliest writing systems were ideographic, but about 3500 years ago the alphabetic principle evolved in western Asia, resulting in the simplification of writing. The Europeans who sailed to East Asia in the sixteenth century took a more or less phonetic alphabet for granted. On arrival there, they found a world in which an

ideographic system was still flourishing. One of the items in our exhibition shows an attempt to find features in common between the Latin alphabet and the Chinese character system, predicated on the observation that each relies on a repertory of about half a dozen basic strokes.

Europeans could be instructed in exotic languages like Chinese, Sanskrit and Tibetan because these languages were still in use. It was another matter when exploration in the Orient turned up scripts no longer understood. Curious as to what lore such texts might hold, Europeans published facsimiles of them, and the increasing supply of published inscriptions was instrumental in the decipherments achieved during the nineteenth century.

Jean-Baptiste Du Halde. *A Description of the Empire of China and Chinese-Tartary.* London: Printed by T. Gardner for E. Cave, 1738-1741. Vol. 1.

The volume is opened to a passage offering a comparative graphic analysis of the Latin alphabet and the Chinese character system. The parallel it presents between the two systems is that each relies on a simple repertory of about half a dozen basic stroke elements.

Illustration of Arabic scripts. Reproduced from: Carsten Niebuhr. *Description de l'Arabie.* Nouvelle édition. Paris: Brunet, 1779. Vol. 1.

From informal handwriting to book texts to decorative calligraphy, the Arabic alphabet has lent itself to a wide range of graphic and stylistic experimentation. This facsimile, reproduced from the volume in Case 2, illustrates some of the chief text styles in use in the eighteenth century.

Richard Pococke. *A Description of the East.* London: The Author, 1743-1745. Vol. 2.

The script depicted here developed in the Levant and was spread by the Phoenicians elsewhere in the Mediterranean. Europeans in modern times have come to realize that both the Hebrew and the Greek alphabets are indebted to such forms as antecedents. The alphabetic principle, which eventually spread to most of the scripts in Europe and southern Asia, was a technological advance whose relative simplicity contributed to the democratization of writing.

Samuel Turner. *An Account of an Embassy to the Court of the Teshoo Lama, in Tibet.* London: Printed by W. Bulmer, 1800.

Tibetan is a tonal language more akin to Chinese than to the languages of India; however, its writing system shows the influence of the Devanagari (Sanskrit) alphabet. Facsimile reproductions of the text preceding and following the plate of Tibetan script to which the volume is opened accompany the volume in the case. They give Turner's understanding or the content of the Tibetan characters.

Case 8
Maps and Cityscapes

A picture, it is said, is worth a thousand words. The engravings that illustrate early European printed books preserve many details of the life of the day that the writers of the accompanying texts did not deem necessary to describe.

The traveller to the large cities of Asia today encounters urban sprawl, the result of continuous habitation combined with population growth. As a result, large cities lack the architectural cohesion still observable in villages that modernity seems to have passed by. But in the illustrations and atlases of three centuries ago, one sees cities such as Beijing (Peking) before their walls were torn down to make room for the boulevards of an expanding metropolis.

Today we may regard a view as something quite different from a map, but European cartographers in the late sixteenth and early seventeenth centuries did not make such a clear distinction. A map's coastlines and rivers might be displayed as a plan, as if from the heavens, but cities and hills were often depicted in section, as if viewed from a distant mountain. Figures of humans and trees decorated the spaces representing habitable areas, ships and marine creatures appeared in the oceans, while tents and camels represented the mapmaker's notions of the steppes and deserts.

Abraham Ortelius. *Theatrum Orbis Terrarum*. Antverpiae: Ex Officina Plantiniana, 1595.

Characteristic of the sixteenth-century Dutch cartographic tradition is the ornamentation of available space with pictures and commentary, as in the case of the tents and populations of Russian central Asia in the map to which the atlas is opened.

The Latin text accompanying the illustration at the middle of the right margin reads:

> The Kirghiz tribe live in bands, that is, in hordes, and they have a ritual of the following sort. When their priest performs an act of worship, he takes blood, milk and animal dung, mixes them with earth, and pours the mixture into a vase. He climbs a tree and sprinkles the mixture onto the assembled people, and the sprinkling is held in reverence as being on God's behalf. When one among them dies, instead of burial the body is hung from the trees.

Arnoldus Montanus. *Atlas Japannensis*. London: Printed by T. Johnson for the Author, 1670.

Separated from the volume is the rather sensationalist engraving, complete with belching volcanoes, of an earthquake at Edo (now Tokyo). Earthquakes and volcanoes ring the Pacific, and quakes are frequent also in the mountain chain stretching across Asia from the Himalayas to the Caucasus. As the accompanying text indicates, weather conditions and the behaviour of animals have long been suggested as signs to watch for in earthquake regions. It may be, however, that similar conditions often go unnoticed or unremembered when no quake occurs.

Kirgesi gens cateruatim degit, id est in hordis. habetq3
ritum huiusmodi. cum rō diuinam ipsorū sacerdos peragit,
sanguinem, lac, & simū iumentorum accipit, ac terrę miscet,
inq3 vas quoddam infundit, eoq3 arborem scandit, atq3 cōcio-
ne habita, in populum spargit, atq3 hęc aspersio pro Deo ha-
betur & colitur. Cum quis diem inter illos obit, loco sepultu-
rę arboribus suspendit.

A detail of Kirghiz ritual in Abraham Ortelius, Theatrum Orbis Terrarum.

Johan Nieuhof. ***An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham, Emperor of China*** **... English'd by John Ogilby. London: Printed by the Author [i.e. J. Ogilby], 1673.**

Opened to a view of Peking (Beijing). At the time of this illustration, Peking was still contained within city walls. Today they have been torn down to make room for the boulevards that ring the inner city. Major streets and districts that have been built outside the former walls are often called "outside the gate", even though the old city gates are no longer standing.

Henry Maundrell. ***A Journey from Aleppo to Jerusalem at Easter, A.D. 1697.*** **2nd ed. Oxford: Printed at the Theater, 1707.**

Aleppo in earlier centuries, like Aleppo today, is dominated by its medieval Citadel, as is shown in the panoramic view facing the beginning of the narrative, at which the volume is opened.

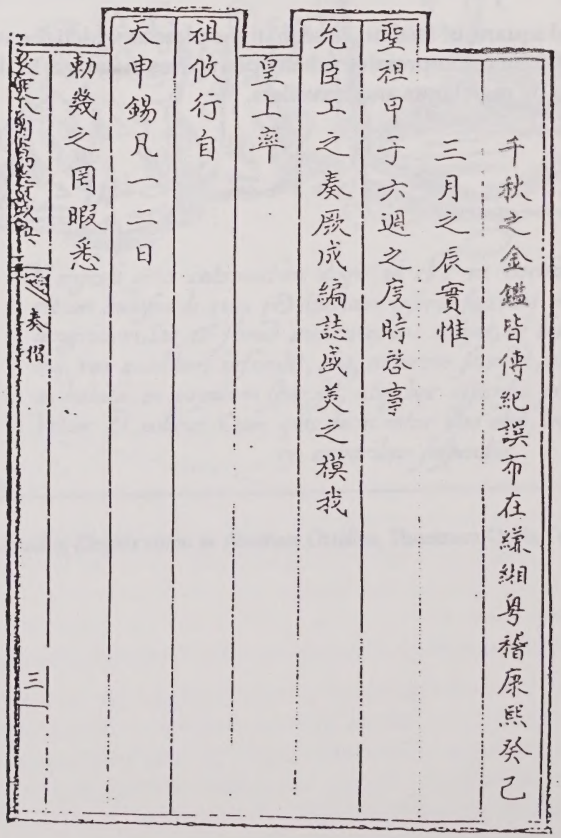
Cornelis De Bruyn. ***Travels into Muscovy, Persia and Part of the East Indies.*** **London: A. Bettesworth and C. Hitch, 1737. Vol. 1.**

The *maidan*, or central square, of Isfahan, is seen in the plate at which the volume is opened. That square remains one of the most impressive urban open spaces in the world. It is, however, no longer used as a tenting area by merchants and travellers.

Part 2
Books in Asia

Language (along with tool-making and possibly religion) is cited by anthropologists as a key cultural feature distinguishing humans from other forms of life. By the same token, writing—the graphic representation of language—distinguishes the world's historic cultures from those of prehistoric men and women. Indeed, without the information recorded in writing, history would not exist. The written word recorded the world's civilizations and every civilization has produced books.

But what *is* a book? For our purposes, it is a long text—generally long enough to require multiple surfaces gathered one in front of another. And, as distinct from monumental inscriptions, it is portable. Beyond that, books have exhibited a diversity of forms, depending on the materials available for writing, and on regional cultural traditions. This exhibition looks at the book from the cultural areas of the eastern Mediterranean, South Asia, China, Korea and Japan.



Page from Ch'in ting pa-hsun wan-shou sheng tien.

East Reading Room — Case 1
The Book in China

We focus here on book forms as they have evolved through 3000 years of Chinese history, representing attempts by the Chinese to develop a durable, practical and convenient portable medium to record and transmit information.

The development of the book format has been variously and significantly influenced by the kind of materials on which the text is recorded and by techniques of binding. Also important are considerations of convenience for use and transportation, the vertical arrangement of the writing system, storage needs, and the specific purposes of the book (such as imperial memorials or religious texts).

Both paper and printing were invented in China. Printing in China started very early with rubbings from inscriptions carved into stone. As early as the late Chou to Ch'in and Han Dynasties (ca. 500 B.C. to A.D. 220) the practice of taking rubbings from inscriptions was quite widespread. Woodblock printing began about the seventh century and the world's first newspaper *K'ai-yuan tsa-pao* [開元雜報] was printed from woodblocks in the early eighth century. By the tenth century, books were being printed by the Imperial Academy. Movable type made from clay was first produced in the eleventh century and was used widely for the printing of the Chinese classics and Buddhist texts. Both woodblocks and movable type were used concurrently. Cast copper movable type originated during the Ming Dynasty (1368-1644), while lead type was introduced in 1505. Intercourse between China and Korea influenced the development of movable type in both countries.

Stages of Development of Formats Recording the Written Word

We group these stages mainly by the type of materials used. The dynasties and dates listed with each type give an indication of the time they began in China.

Oracle bones (ca. 1766-1123 B.C.)

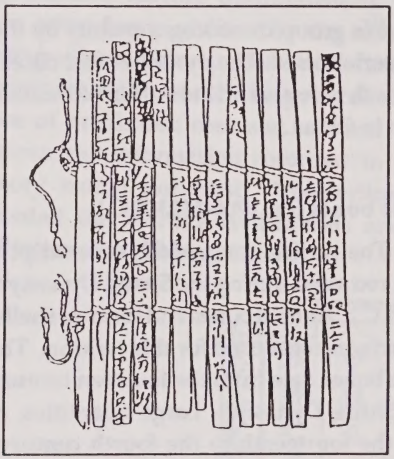
The earliest form of Chinese script began being recorded during the Shang Dynasty (1766-1123 B.C.). Animal bones and tortoise shells were the surfaces most used for this writing. The first oracle bones date from the fourteen century B.C. (late Shang Dynasty). Large quantities, dating from the fourteenth to the fourth century B.C., have been unearthed in China in recent years. The inscriptions found on these bones include writings for divinatory purposes, on agriculture and food, weather, sacrifice, shamanism, illness, birth, hunting, military affairs, and wars.

There is evidence that the ancient Chinese had some form of "binding" for the oracle bones, as pierced holes are found in bones from the Shang Dynasty. During the Chou Dynasty (1122-256 B.C.), judging by the inscription *tien* (典) on the bones, it is possible that these bones were put in piles and were strung together with thongs.

Wooden and bamboo strips (ca. 1122-256 B.C.)

In the Chou Dynasty messages were also inscribed on wooden or bamboo strips. Holes and notches were made in the strips, and the pieces were threaded together by leather thongs or silk strings. The graphs *t'se* (冊) and *tien* (典) also appeared, and were usually inscribed on smaller

pieces, dividing up smaller or larger sections of strip bundles. These graphs are believed to be pictographs of the book form at that time. Since the strips are long and narrow, this form of Chinese writing was done from top-to-bottom.



Wooden strip book.

The standard dimensions of each strip are about 22 cm in length, and 1.2 cm in width. One strip could accommodate only one or two vertical lines. In order to write a "book", a large quantity of strips was needed.

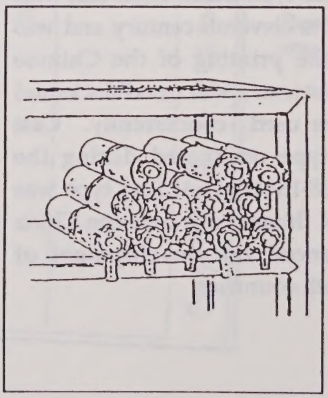
Many of the Han Dynasty (206 B.C.-A.D. 220) bamboo strips found in the Tun-Huang Caves had holes at the top end. These holes were believed to have been used for stringing the strips together by silk or leather ties. The earliest discovered bound volume in bamboo strips dates from between 93 and 95 A.D.

Although the use of bamboo and wooden strips as writing materials has ceased, the words *ts'e* and *tien* to denote small sections and important works have survived to this day.

Silk or paper scrolls (ca. 206 B.C. - A.D. 220)

After the Han Dynasty, the use of bamboo and wood became less popular. As books got larger, it was no longer convenient to carry around so many bamboo and wooden strips, and silk and paper began to replace bamboo and wood. Silk was expensive but light, easy to carry and to store. The standard length of book strips was forty feet, but they could be longer if required. Paper strips were generally two feet long and one foot wide. The paper strips were pasted together consecutively, and were sometimes mounted on cloth or paper backing. A wooden roller was fastened to the end of the sheet to permit its being rolled up. The ends of the rollers were sometimes decorated with various kinds of materials, such as agate, coral, ivory or sandalwood. Different colours were used to indicate different volumes.

Scrolls were often protected by an additional piece of blank silk or paper attached to the beginning of the roll. A cord was fastened to the end opposite the roller for tying the scroll when it was rolled up. Protective cases were also made. Books were described in numbers of wrappers or of rolls. The word *chuan* (卷), "roll", is still used to indicate individual volumes of a single title. This scroll format was popular with both Buddhists and lay intellectuals until the end of the T'ang Dynasty (A.D. 618-907).



Scrolls on a shelf.

Flat forms:

Single leaves unfolded (A.D. 618-907)

During the seventh century, Chinese monks went to India to study Buddhism. The Indian *Tripitaka* (Canon of Buddhist Scriptures) was written horizontally on flat strips of palm leaves. The leaves were broad but short in height. Palm-leaf sheets were stacked between two protective boards, and then tied closed with a cord. These Indian palm-leaf scriptures came to China and influenced the form of the Chinese book. During the T'ang Dynasty these single-leaf forms became widely used.

Broad but short single leaves, however, were used only briefly in China. This was probably due to the fact that the narrow lateral sheets were more suitable for the horizontal writing of Sanskrit than for the vertical columns of Chinese writing. The Chinese, therefore, modified these sheets to suit their purposes, making them higher and narrower. These leaves gave rise to two formats: the manifold accordion style, and later, the single-fold "butterfly" style.

Folded Forms

(i) Sutra or Sanskrit form or *Fan-chia chuang (618 - 907)* 梵夾裝

Large single lengths of sheets pasted together and folded in accordion style were used extensively by religious institutions all over Asia. Separate boards were glued to the first and last pages to serve as protective covers. By the late T'ang Dynasty both clergy and laity were using folded books which are referred to as the sutra or Sanskrit form.

(ii) Whirlwind Form or *Hsuan-feng chuang (ca. 907-960)* 旋風裝

A modification of the sutra form was made by pasting the first and last pages of the folded book onto one single stiff sheet of the same size serving as the cover. This protective backing or cover was then folded down the centre, one half being attached to the first leaf, the other half to the last leaf. When the book is opened up, the folds come out in a continuous circle, and the text can be read in a repeated and continuous row. This form of binding, suited to the repetitive recital of sutras, was very commonly used for the printing of scriptures in Asian countries. During the Five Dynasties (907 - 960), it came to be known as the "whirlwind" form.

Whirlwind form of sutra book.

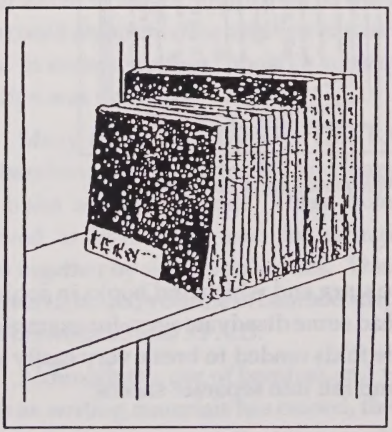
These sutra and whirlwind books in accordion folds had some disadvantages: for example, with use the folds tended to break very easily at the edges and fall into separate sheets.

Leaf Form

(i) "Butterfly" Form (960-1279)

Folding of the book in accordion fashion was an improvement over the scroll, but it was an unpractically fragile format, as noted above. The use of the woodblocks also influenced book production, as only a single sheet could be printed at a time. Although the accordion form was still popular among the clergy, the single sheets of the late T'ang Dynasty gradually developed into what became known as the "butterfly form" in the Sung Dynasty (960-1279).

The pages of these books were printed on one side. They were folded down the middle blank column, with the printed sides turned inward facing each other. The folded sheets were then piled on top of each other. Pages were glued at the centre of the column with rice glue, and a stiff paper cover over both sides was attached to the spine. The book therefore opened to the blank side of the page before one came to the printed text. Given the nature of the binding, when the book was opened up to the printed sides the pages fanned out like the wings of a flying butterfly.



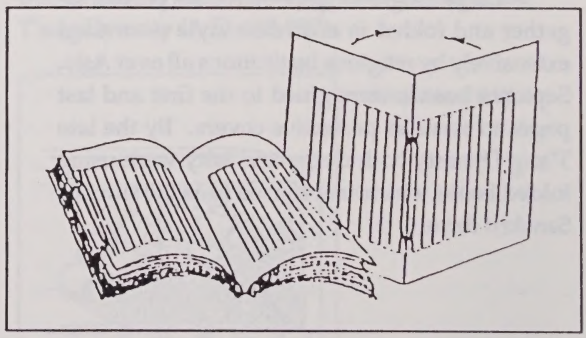
Butterfly books standing on their fore-edges.

The paper used for butterfly books was very thin, and was arranged in single layers. As one volume could now contain more than one chapter, small pieces of coloured cloth or paper were usually inserted in front of each chapter, serving as indices. Books were shelved with their spines up, so that the "book mouth" would stand on its hard covers, presumably protecting the important inside part.

Butterfly forms were very commonly used in the Sung and early Yüan (1271-1368) Dynasties.

(ii) Wrapped Back Form (Double Leaves) (1271-)

The butterfly binding was eventually found inconvenient, as one always had to pass two blank pages before coming to a new page of text. The new wrapped back form was created sometime during the Yüan Dynasty and became widely used during the Ming Dynasty (1368-1644). The pages were folded vertically, but with the written side turned outward. With the fold outward, the open edges were pasted into the spine. Soft covers were used, and books were set on their sides. Besides paste, paper twists were used to fasten the leaves and the covers. The twists were made from square pieces of paper pasted over



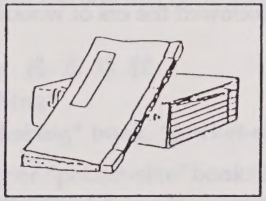
Wrapped back form. The leaf is printed, then folded with printed sides out. Finally, the edges of the leaf are bound together.

and folded into long narrow threads. The twists were put through two holes punched through the leaves. The glue along the spine, however, was impermanent. Each time the pages came apart, it became increasingly difficult to reglue or reattach them with paper twists; thus thread was used to supplement the twists.

Some important titles published in the late Ming and Ch'ing periods were in this format. These include the *Ssu-k'u ch'uan shu* (四庫全書), *Yung Lo ta tien* (永樂大典) and *Liao Chin Yuan san tien* (遼金元三史) Dynastic Histories. Book covers were often in different colours to differentiate subjects or copies.

With the wrapped back form, traditional Chinese books established the double-leaves tradition. Soft covers were also used for the first time, giving much more flexibility and exerting much less pressure on the book during use. The wrapped back form was really the fore-runner of today's Chinese paperbacks.

(iii) Stitched Binding (1644-)



Chinese book with stitched binding.

Toward the end of the Ming Dynasty, books were stitched when rebound. Even though paper twists were still in use, stitching tended to replace them during the Ch'ing Dynasty (1644-1911). Soft, pliable covers were used, and were attached by silk or cotton threads. Separate protective covers were made for the books, so that if the original covers were damaged they could be easily replaced; the text would remain unharmed, and the books could be preserved for a long time. Modern reprints of classical texts still use the stitched binding form with separate protective cases.

This binding method was similar to that of the wrapped-back form, except for the materials used for putting the pages together. With the stitched form, the leaves of the book do not come apart even with frequent use. The book is also more aesthetically pleasing and elegant than the wrapped-back format.

(iv) The Chin-hsiang (巾箱本) form (ca. 479-501)

The term *chin-hsiang* literally means "handkerchief size", or "small or pocket size". The form dates as far back as the Northern and Southern Dynasties period (420-589), when scholars copied classics by hand into small pocket-size notebooks which they carried in handkerchiefs or small cloth-wrapped parcels to the capital when sitting for the imperial examinations. The practice became very popular with scholars in later dynasties.

(v) Mao chuang (毛裝) (1644-1911)

This is a variation of the binding style that used paper twists, and is characterized by *mao*, the rough, deckle edges of the pages. This form originated in the Ch'ing Dynasty at the imperial palace, where the memorials carrying the Emperor's endorsements were printed. These memorials were bound with paper twists and shelved with their pages untrimmed—a clear indication that they were recently printed. When these became dirty, spoiling the appearance of the volumes, they were trimmed and rebound to look like new books.

(vi) Western binding

Western-style binding was introduced in the late nineteenth century, and has since increased very rapidly, virtually supplanting traditional Chinese forms.

Some features of the pre-modern Chinese book

The paper has insect-repellent and preservative ingredients.

Book covers are soft and pliable, so that the open volume does not exert pressure on the spine.

Protective covers made of stiff paper are separate from the book itself and can therefore be easily replaced when damaged.

Leaves of the fascicle (or gathering of a certain number of folded sheets) are held together by thread. The fascicle is light to hold and easy to open. This kind of binding lasts a long time, usually until the thread breaks because of internal organic decay. Books are seldom damaged as a result of undue strain.

On double-leaved pages, the centre of the block, which carries the running title, bears the page and section numbers near the outer fold.

These books are shelved on their sides.

#1 *Hsi-hu t'u chen chi* 西湖圖真蹟
"A picture of West Lake"
(Example of a scroll form; modern reproduction)
Artist: Li Sung (1166-1243)
Undated (modern reproduction)

Li Sung is one of the well-known painters of the Southern Sung Dynasty (1127-1279). Although he was especially famous for his line drawings (*Chieh hua* 界畫) of portrait paintings, his depictions of various plants, flowers, and natural scenes were also held in high regard because of their liveliness, depth of colour, clarity and lucidity. This modern reproduction is used to illustrate the original scroll, or roll form of the book, which followed the era of wooden and bamboo strips.

#2 *Tz'u pei tao ch'ang ch'an fa* 慈悲道場懺法
"Buddhist prayer of mercy"
(Example of the sutra book with stiff covers)
Undated.

This is a Buddhist prayer of compassion and mercy recited during the ceremony of delivering a soul from purgatory.

#3 *Hua-yen ching* 華嚴經
"Garland Ring Sutra"
Avatamsakasutra, translated into Chinese by Ta-fang-kuang Fo 大方廣佛 (This name variously attributed to Buddhabhadra, or Siksananda, or Prajna)
(Example of the sutra book form) Undated.

Avatamsa, or Hua-yen, is a garland; a ring-shaped ornament of the flower—adorned and dignified. Hence the name of Hua-yen sutra and the Hua-yen School.
Both of these titles are examples of the accordion fold book form; the sutra book with protective stiff covers.

#4 *Yueh shu* 樂書
"A Study of Music" By Ch'en Yang. 陳暘
(Example of the butterfly book form)
Date: Later part of Northern Sung Dynasty (between 1195 and 1200)

This work is comprised of two hundred *ts'e* (or volumes), the first 95 of which are devoted to an explanation of all the classics which deal with music. The remaining 105 contain discussions of the tones and the twelve semi-tones, musical instruments and music which were used in palace and state ceremonies.
The present volumes were printed between 1195 and 1200, during the reign of Ch'ing Yuan of the Southern Sung Dynasty. They are on *ma-sha* paper with butterfly form binding.

#5 *T'ang Liu Tsung-yüan chi* 唐柳宗元集
"Literary collection by Liu Tsung-yuan of T'ang Dynasty (618-907)"
(Example of the wrapped back form) Date: 12th century.

This collection was annotated and explained by T'ung Tsung-shuo (童宗說) of the T'ang Dynasty, Chang Tun-i (張敦頤) and P'an Wei (潘緯) of the Sung Dynasty.

#6 *Ch'in ting pa-hsun wan-shou sheng tien* 欽定八旬萬壽聖典
"The authorised imperial ceremonies for His Majesty's eightieth birthday"
(An example of the stitched book form) Date: 1792?

This is a collection of writings (61 volumes in six cases) which authorised preparatory procedures connected with the celebration of the eightieth birthday of Emperor Ch'ien Lung (1711-1799) of the Ch'ing Dynasty. It is compiled by the Imperial Commission headed by Ah Kuei. The manuscript is written on *fen* paper. It has a preface dated Ch'ien-lung 57 (1792).
This is an example of the stitched book form, with original thread and covers.

#7 *Sheng ching lu ch'eng* 盛京路程
"Road map to Sheng Ching"
(Example of the "Chin-hsiang" book, "pocket-size") Date: Ch'ing Dynasty (1644-1911)

This is a *chin-hsiang* or "pocket-size" book (2 volumes in 1 case); a hand-written copy on white *mien* paper. Both the author and date are unknown. Judging from the name of the city "Sheng Ching", it is possible that it is a work of the Ch'ing Dynasty (1644-1911).
These volumes contain descriptions of travels in the city of Sheng Ching (盛京), the capital of the Feng T'ien Province (奉天) in the Ch'ing Dynasty.
This is an example illustrating the scholar's original intended use of the *chin-hsiang* book.

#8 *Ssu Shu ku jen tien lin* 四書古人典林
"Biographical dictionary to the Four Books"
(Example of a *Chin-hsiang* book) Date: Late Ch'ing Dynasty (19th century)

These four volumes in one case contain biographies and terms from one of the Confucian classics, the Four Books. This is a late Ch'ing printed edition.

East Reading Room — Case 2

The Book in Korea and Japan

Korea

The development of printing in Korea closely parallels that of China. Buddhism was a major factor in the spread of printing to Korea. During its Silla period (668-935), Korea had all the prerequisite wood, paper, and ink to adopt Chinese woodblock printing readily.

Similar to the process in China, woodblock printing in Korea evolved from the rubbing of inscriptions on wooden, stone or metal raised surfaces. The practice of making seals of metal, stone, and ivory inscribed with symbols, personal names, names of government posts, etc., as well as the practice of engraving stamps of pagodas or Buddhist figures, contributed to the evolution of woodblock printing. The availability of paper and the manufacture of ink were also important factors. The oldest printed text is the Pure-Light Dharani Sutra, printed in the first half of the eighth century. It was discovered in the Sokka Pagoda of Pulkuk-sa Temple. This is believed to be the oldest extant printed material in the world.

Korea is perhaps most famous in the area of woodblock printing for the surviving set of printing blocks for the *Tripitaka* which still exists intact to this day. This edition was carved on 81,000 blocks between the years 1236 and 1251. It is housed in a special building at Hae Insa Temple. It has the reputation of being the most flawless and accurate of any of the *Tripitaka* produced in the Orient.

Movable type, which originated in China, is a revolutionary technique because, once fashioned, it can be used repeatedly for different books whenever needed. Although fully carved woodblocks were more practical for large editions, movable type proved to be more economical in space and cost for books produced in small quantities.

Clay type was invented in China in the eleventh century. Small cubes of clay were carved and hardened through baking. Clay type was experimented with because wooden type, with its uneven grain and high absorption of ink, often produced illegible printing. Clay-baked type, however, was fragile and consequently short-lived in the history of printing in China.

In contrast to the fragility of clay type, metal type was durable and, once the technology was developed, was easily produced from clay or wooden masters. Also, letters or characters used frequently could be cast in larger quantities.

The casting method used was similar to the coin-casting method imported from China during the Sung Dynasty. It is called "green-sand" or sand-mold casting. A letter or character made of wood or clay and coated with wax was impressed into very fine hard-packed sand, which was sufficiently adhesive to retain the impression in detail, but porous enough to absorb the heat and gases from the molten metal poured onto it. Making type in this manner was not very satisfactory, however, since a separate mold had to be made for each separate type. Sand molds were very fragile and their manufacture time consuming. The solution came when it was discovered that for each letter desired a metal mold could be made, into which hot metal could be poured. By clamping the molds for several letters together, it became possible to cast more than one letter at a time. The casting of type in this

manner, although not perfect, was a great improvement over the sand-casting method. This was the method that was later developed independently in Europe.

Although historical records show that metal type existed in Korea by the middle of the thirteenth century, it did not come into common usage until the early fifteenth century when its production received royal patronage. It was used for the *han'gul* alphabet, which was unveiled by King Sejong in 1443. Movable type was better suited to the needs of Korea, a small country with a modest demand for printed materials. It was an innovation, however, that contributed immeasurably to the progress of civilization.

Japan

In Japanese social history each person's position in society dictated what he or she read and wrote. The clergy were of course devoted to scripture. Aristocratic men all wrote in Chinese. Aristocratic women, on the other hand, wrote in Japanese. The *Tale of Genji*, a tale of amorous intrigue in the Heian Period court, is, for instance, the world's first great novel. It was written in beautiful calligraphy using a brush around the year 1000 by Lady Murasaki Shikibu. The style of calligraphy conveyed as much meaning as the content. Literature was confined to very limited groups that supplied both the writers and the readers.

Buddhism came to Japan from China and Korea and with it various forms of book, from the scroll to the folded form (accordion style), and the double-leaved stitched style—until recently the most common form of the book.

While women were writing novels and diaries in their beautiful flowing calligraphic hand and men were writing poems and other official documents in Chinese, monks were busy copying the Buddhist scriptures, which was thought to have spiritual merit. The aristocrats — always so occupied with court life — kept the monks busy transcribing scriptures for the aristocrats' spiritual good. The money received for this service was one of the main sources of income for the monasteries and contributed to the development of printing techniques.

Printing in Japan started in the eighth century. The art was brought to Japan from China and Korea by Japanese monks who had gone to those countries to study Buddhism. Printing was seen as one manner of propagating the faith through the wider dissemination of texts which eventually led to a high rate of literacy in Japan. During this period (eighth through sixteenth centuries) Buddhist scriptures and Chinese classics found their way into print, while literature written in vernacular Japanese did not, probably because the audience for literature was still quite limited.

The Japanese used movable type, especially for official documents and texts written in Chinese, the traditional language of educated men. The first movable type presses used in Japan were brought from Korea by the troops of Toyotomi Hideyoshi (1536-1598) during the Korean campaigns (1592 and 1597). The introduction of this technology proved to be the watershed in Japanese printing. The original presses and reproductions of them were used for official

government publications. The flexibility of movable type demonstrated that not just Buddhist texts, but many other kinds of written material could be printed.

The Jesuits had also brought a printing press from Macao in 1590 that they used for printing Kirishitan-ban (Christian publishing) in Latin and romanised Japanese. They took the press with them when they were expelled from Japan in 1649. Despite the fifty-nine year presence of this press in Japan, it did not have a significant impact on the development of printing there.

Interestingly, when printing was used for vernacular Japanese, the hand-written style was adopted instead of the formal, squared style that had been used in China and Korea. In Japan printing technology was adapted to literature instead of the other way around. Printing with movable type was too cumbersome for Japanese texts with Chinese graphs and Japanese syllabaries linked together in flowing calligraphic style. Consequently, rather than using movable type, most books in Japan were printed from larger blocks of wood. A whole text and illustrations of one page would be hand written on a thin sheet of paper. The paper would be pasted face down on a block of wood, usually Japanese mountain cherry, and the areas around the letters and the lines of the illustration would be cut away, leaving raised lines and graphs in mirror image. Next, the block would be inked with *sumi* (India ink) and a sheet of slightly dampened paper would be pressed down onto the block using a *baren* (a rubbing pad made from a smooth bamboo leaf stretched over a hard card or round piece of thin wood and tied with rice straw twine on the back) to make a clear impression.

Tokugawa Ieyasu (1542-1616) gained control over rival clans early in the seventeenth century, thus bringing unity and peace to the whole of Japan. This "Pax Tokugawa" lasted about 250 years. In order to maintain control Ieyasu established a set of rules and regulations. He had Japanese society rigidly divided into four classes (excluding the emperor, court nobles, clergy, and, at the opposite end of the scale, the *burakumin*, or outcasts). The samurai were at the top, followed by the peasants on whose produce rested the wealth of the country; then the artisans who worked with their own hands, and lastly merchants and tradesmen, who were regarded as unproductive. Three of these classes were involved in the process of book production: the samurai as author and illustrator, the artisan as block cutter and printer, and the merchant as publisher.

Towards the end of the sixteenth and early seventeenth centuries literacy, once the privilege of the aristocracy, had spread to the military class and some artisans. Many social factors were involved, including efforts by the monks to propagate Buddhism among all the people. Literacy was further stimulated by education. The high rate of literacy brought on by the universal education policies of the Tokugawa regime led to a substantial readership, especially, but not exclusively, among the townspeople.

During this period of peace a tradition of high quality scholarly publishing developed. The lines of the illustrations in these books were printed, but the colours were added by hand.

Highly popular fictional literature, aimed at the different levels of reading ability and sophistication among the growing literate population, spurred the publishing industry in the seventeenth, eighteenth and nineteenth centuries. Printed books were issued in several versions, from the original, written in a very ornate Japanese hand, to what could be called a comic book version with little text and many pictures.

Japan, for most of its pre-modern publishing history, stayed with the woodblock as the most versatile method for easily combining text and illustration. The major achievement in the evolution of Japanese woodblock printing technology was the development of colour printing. Each step in this development became a genre of publishing.

Tanrokubon (丹緑本), books with the earliest form of colour illustration, were common in the first half of the seventeenth century. They contained black-and-white printed illustrations that were crudely coloured by hand with orange (*tan*) and green (*roku*)—hence the name *tanrokubon—hon* or *bon* meaning book. Later the colour was added to the illustrations by a separate printing block for the coloured sections of the illustration.

Various forms of books named after the cover colour or style of binding, such as "red books", "black books" etc., marked further developments in the technology and marketing of literature. With time more and more colours were added, each one from a separate block on which the paper would be carefully aligned so that the colour would be positioned inside the lines of the illustration.

Although colour printing first developed as a form of book illustration, its most famous expression is the *ukiyo-e* print, widely collected in the West since the nineteenth century. The quality of designs and the originality of technique led to the popularity of these prints amongst the Japanese. Later these prints made their way to Europe where they influenced the works of Vincent Van Gogh, Claude Monet and other artists of the Impressionist School.

Western book publishing technology was introduced in the 1850s and rapidly expanded in the 1870s. The first Japanese newspaper, the *Yokohama Mainichi Shinbun* (横濱毎日新聞), started in 1871. The government began the publication of translations of foreign texts in 1872. Japan is now one of the leading publishers of Western style books, ranking third behind the Soviet Union and the United States.

Korea

#1 *Sŏjŏn ŏnhae* 書傳諺解

"The Book of History rendered into common Korean"

Date: Early 18th century (?)

(An example of text printed with wooden movable type)

The Chinese text of *Shu-ching*, the *Book of History*, with Korean pronunciation and translation. The *Shu-ching* (*Sŏjŏn*, in Korean) is a collection of documents that dates from the late Chou Dynasty (1122-256 B.C.). Many of the books are about the foundation and first two reigns of the Chou and are important for their formulation of early Chinese ideals of the right to rule and the moral laws of government. In this sense the *Sŏjŏn* was valuable for the rulers of Korea as well.

#2 *Sohak ŏnhae* 小學諺解
"The Small Learning in Easy Language"
By Chu Hsi (1130-1200) 朱 熹
Printed with *Musinja-hangulja* movable types.
Date: ca. early 18th century.

The *Hsiao-hsueh* (*Sohak* in Korean), Chu Hsi's interpretation of the Confucian classics, was first translated into *han'gul* by Yi I (1536-1584) under the title *Sohak ŏnhae* and printed about 1600.
The type that was probably used for this book was developed in the latter part of the seventeenth century and was used for over one hundred years. Made of bronze, it was the largest scale of type since the invasion of Korea by Japan in 1592.
Our example shows the extent to which the Korean industry recovered after the invasion by the troops of Toyotomi Hideyoshi.

#3 *Oryun haengsilto* 五倫行實圖
"Illustrated Text for the Five Human Relationships"
Date: 1859 xylographic reproduction of the 1797 edition.

The *Oryun haengsilto* recounts through text and illustration the biographies of people celebrated for the practice of the ethical concepts of brotherhood and friendship and the three main ethical virtues of filial piety, loyalty and chastity.
The *Oryun haengsilto* is a compilation of the *Samgang haengsilto* (三綱行實圖) and the *Iryun haengsilto* (二倫行實圖). This reproduction includes the 1797 preface by King Chongjo ordering the combined edition and a postscript about the bronze type used in the printing. In the preface of 1859, King Ch'olchong states that the reproduction was necessary because all the 1797 printed copies had been lost in a fire in 1857.

Japan

#4 *Shiki* [*Shih-chi* in Chinese] 史記
"Historical Records"
Compiled by Ssu-ma Ch'ien (145-ca. 90 B.C.)司 馬 遷
Date: ca. 1615.

The *Shih-chi* was the first of China's twenty-six dynastic histories. This 130-chapter book established a new form of historical writing that became the model for subsequent histories.
This Japanese edition of the famous Chinese classic was published with wooden movable type about 1615.

#5 *Ansei Kōsei Kannon-kyō zen* 安政降正觀音經全
"The Revised Ansei Period (1854-1860) Avalokitesvara Sutra"
Date: Between 1854 and 1860.

This undated (but published in the Ansei period) "pocket" edition of the Sutra of the Goddess of Mercy is typical of the portable books that pilgrims and other believers carried around with them. A powdered mother-of-pearl was applied to the damp paper to give the whole book a kind of sacred iridescence.

This edition was prepared by a monk of the Japanese Shingon Sect of Buddhism and published in Kyoto by Yamashiroya Sabei. Its condition indicates heavy, or constant use. Note the wear marks at the bottom of the page. This book is in the accordion binding that was a traditional style for sutra books that originated in China.

#6 *Chōju giga maki* 鳥獣戯畫巻
"Scroll of Frolicking Animals". Date: 11th-12th century.

A 1970s replica of one of four famous scroll paintings owned by the Kozanji Buddhist monastery in Kyoto and which are national treasures. Traditionally thought to be the work of Kakuyū (also called Toba Sōjō) (1053-1140), they are unlike most other scroll paintings in that they have no inscribed text but consist entirely of black monochrome pictures, drawn in a free and animated style. This scroll depicts monkeys, hares, and frogs behaving as human beings: a satire of decadent social and religious practices of the eventful transitional period between the ancient period and the middle ages, the Heian, or Fujiwara, Period (894-1185).

#7 *Inaka Sōji* 田舎荘子
"Country Philosopher"
A humorous book by Issai Chōzan 佚齋樗山 (Niwa Chōzan 丹羽樗山).
Date: 1727.

This genre of book, called *kokkeibon* or "funny book", is one of the more popular forms of Edo period literature, and was so called to distinguish it from *ninjōbon* or "love stories". *Kokkeibon* originated from Buddhist sermons that were intended to instruct their audience while amusing it. Since these books had originated in orally delivered sermons, they were colloquial throughout and the authors identified the gender, profession and age of the character by typical turns of phrase. Never of much literary importance, these texts are faithful renderings of contemporary speech and were of tremendous mass appeal.
This copy has been well used. The illustrations are in black outline alone; both illustrations and text were cut into woodblocks. The book is illustrated by an artist identified as Shupo. Little is known of either the author or illustrator.

#8 *Yodogawa ryōgan ichiran* 淀川兩岸一覧
"Sites along both banks for the Yodogawa River"
Author: Akatsuki-no-Kanenari (1793-1860) 暁鐘成
Artist: Matsukawa Hanzan (fl.1850-1882) 松川半山
Date: 1861.

The famous Yodogawa River was the major transportation link between Fushimi, the outer port of the imperial city of Kyoto, and Osaka, a major commercial centre.
The scenes in this book represent a sort of mural description of the sites and vistas along the river. Many boats pulled by men on the bank are to be seen. This was a popular form of guide book in pre-modern Japan.
Both the artist and the author were from Osaka. Akatsuki-no-Kanenari was a popular writer of comic stories and pictorial guides books such as the one displayed here. Matsukawa Hanzan was a distinguished book illustrator of the time.

Illustration from Ehon chitoseyama, *showing the integration of the flowing Japanese text and illustration, printed from one woodblock.*

#9 *Shinji andon* 神事行燈
"Comic views of divine rituals"
Author/Illustrator: Ōishi Matora (1794-1833) 大石真虎
Date: 1829.

An example of a popular genre of comic book that poked fun at many aspects of contemporary life through exaggerated drawings. The colour illustrations of this book, although lacking the finesse of the later book *Yodogawa ryōgan ichiran*, do show a vitality and humour that can be appreciated by modern readers. Note the man reading a book.
Different sections of this five-volume book were illustrated by different famous artists of the time, with Ōishi Matora doing this first volume. Given the wear marks on this copy, the book must have been quite popular.
Ōishi Matora was an Osaka painter and illustrator of the Tosa school. He was very good at historical themes, with a remarkably accurate knowledge of historical and costume details.

#10 *Ehon chitoseyama* 繪本千年山
"Picture book of the eternal mountain"
Illustrator: Nishikawa Sukenobu (1670-1751) 西川祐信
Date: 1767 (first published 1740)

Nishikawa Sukenobu was one of the more famous book illustrators and early ukiyo-e artists. He was active before the introduction of colour printing into book illustration and prints. His style has a simplicity and unique charm that almost obviates the need for colour.
This book is an example of the picture books that were produced on various topics for a more popular audience.

#11 *Keisai soga* 蕙齋麁畫
"Rough paintings by Keisai"
Artist: Kuwagata Keisai (Kitao Masayoshi) (1764-1824) 鍬形蕙齋
Date: 1839.

Almost like an artist's copy book this beautifully coloured book deftly illustrates the work of Kitao Masayoshi, an artist known for the delicacy of his design and colour. His work is full of charm and wit. The illustrations here are in colour, but without the use of a black-line key block.

#12 *Miyake Setsurei shū* 三宅雪嶺集
"Works by Miyake Setsurei"
Author: Miyake Setsurei (1860-1945)
Series: Gendai Nihon bungaku zenshū.
"Complete collected works of modern Japanese literature"
Date: 1931.

Miyake Setsurei was a thinker and critic of the Meiji and post-Meiji periods. He at one time assisted the British scholar, Basil Hall Chamberlain, in his studies of Japanese language and literature. He is remembered as a nationalist and an astute critic who played an important role in encouraging the arts.

#13 *Nagai Kafū shū* 永井荷風集
"Works by Nagai Kafū"
Author: Nagai Kafū (1879-1959)
Series: Gendai Nihon bungaku zenshū.
"Complete collected works of modern Japanese literature"
Date: 1927.

Nagai Kafū was a novelist and outstanding literary figure best known for his unique style that rose above the various fashions and movements followed by most of the writers of his day. Through his novels, he was a sharp critic of the way of life in Japan in his own day, while at the same time nostalgic for the traditional culture of the Edo period and the vanished, uniquely Japanese, world it represented.

Both these books are produced in Western style. Although the writing maintains a traditional vertical format with the text going from right to left, the printing and the binding are completely Western. The covers are done in an art deco style that recalls Western publishing of the 1920s and 1930s.

Free-standing case

#a Block of Cherry Wood

This is the line, or key block that was used to make the initial impression on the paper. Thin-paper prints were pulled from this block to be used as guides for cutting the various colour blocks.

#b Print from the block with colour overprinting
***Sekidera Komachi* 關寺小町**
"Komachi at the Sekidera Monastery"
By Tsukioka Kōgyo 月岡耕漁 (1869-1927), from the series Nōgaku zue ("Illustrated Noh Plays").
Published by Matsuki Heikichi in 1900.

This print depicts a scene from the Japanese Noh play *Sekidera Komachi* ("Komachi at the Sekidera Monastery"). It is a story of Ono-no-komachi, a famous poetess, now grown old and alone, who recites her poems and describes her former splendour for the attendant monks. She also grieves over her present wretchedness. She attends a temple festival and, elated, dances, but at dawn she returns alone to her little hut.

Ono-no-Komachi is probably the most famous heroine of Japan. She lived in the second half of the ninth century. She was very beautiful and was courted by many nobles, but she never accepted any of them and eventually fell from the status of court lady to that of a beggar.

This rare combination of a key block and the print taken from it shows clearly the process by which books and prints were produced.

Although woodblocks were primarily used for the printing of books, it is the visually stunning print, much more accessible to Westerners, that has established Japan's reputation for woodblock printing technology.